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A COMPLETE TREATISE

ON

Crayon  
Portraits,

AND THE ART OF USING

Liquid Transparent  
Water Colors,

AND DIRECTIONS FOR

Florentine French  
Crystals.

By J. A. BARHYDT.

KINGSTON, N. Y.:  
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1886.

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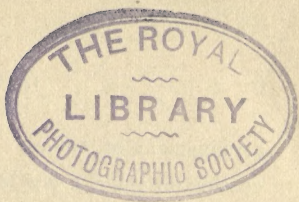
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## INTRODUCTION.

**T**HERE are many useful hand-books treating of every branch of Fine Art; but there are none on the subject of Solar Crayon work or Transparent Liquid Water Colors. In offering, therefore, this book to those who may desire to practice these beautiful arts, a brief course of precepts is presented, requiring, on the part of the student, only perseverance to achieve excellence. A large book might be written on the subjects, but as the mechanical principles are few, and they can be laid down in a few words, a large book would, in such a case, be a greater evil than is even understood, according to the well-known proverb. The object of the present book is to place before the student, in a short and simple way, the principles and method of making Solar Crayon portraits and the theory and practice of artistic coloring in liquid transparent water colors. There are very few, if any, who have not felt, in the earlier period of their study of art, the necessity of some general rules to guide them in the composition and

arrangement of colors. Without entering into any discussion on color, a few of its practical precepts are given. Some philosopher has said that no truths are so valuable as those that we have come at in endeavoring to satisfy ourselves. The contents of this book have a personal interest to me, as its conclusions are formed with thought and study, and are truths that I have found from my practical experience as an artist; and while it does not treat on art in a very broad way, yet I am convinced that those who will follow its teachings will, through the work they accomplish, be soon led to a higher appreciation of art. While this kind of work does not create, yet who will say that it may not be the first step that shall lead some student to devote his or her life to the sacred calling of art? It has been said that artists, rarely, if ever, write on art, because they have the impression that the public are too ignorant on art to understand them; that is, they do not understand the artist as artists would express themselves. And so, if in the following pages I may take more space and time than would seem necessary for an explanation, I hope that the student will overlook it, as I want to be thoroughly understood. And if the student will be guided by the rules set forth in the following pages, he will reap the fruit of his labor and be successful.







## THEORY OF COLOR.

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**T**HE principles connected with coloring should be understood, if we desire to produce the most pleasing and harmonious effects in painting. The three colors, Red, Yellow and Blue, with the white of the paper, are equal in theory to all the requirements of art. Red, Yellow and Blue are called primary colors; that is, we can not make these colors from any other colors. By the mixture of Red and Yellow we obtain Orange; from Red and Blue we obtain Purple; from Yellow and Blue we obtain Green. These three colors, Orange, Purple and Green, are called secondary colors, and are formed by two primary colors. By the mixture of Orange and Purple we produce Brown; Orange and Green produce Broken Green; Purple and Green produce Gray. These three colors, Brown, Broken Green and Gray, are called tertiary colors, and are produced by mixing two secondary colors together. The three primary colors must always be present in a picture, in order to produce harmony. Colors are divided into what are called warm and cold colors, the Yellow and

Red being termed warm, and Blue the cold color; Yellow and Red produce light and warmth, and it is impossible to produce coolness without the use of Blue. But in painting we use the three terms—Light, Shade and Color, because these three terms best express the qualities of these colors. Light is produced by Yellow, Shade by Blue, and Color by Red. While we particularly designate Red as color, we must not forget the claims of Yellow and Blue, as these, together with Red, complete the primary scale of colors. For instance, it is in vain that the warm tones are formed by Yellow and Red if the cool tints produced by the use of Blue are wanting. It is this filling up or completing the primary scale that gives rise to the term complimentary, so often employed in speaking of color. a word which signifies filling up, thus: Red is said to be complimentary to Green, as Green contains the other two colors of the scale, Yellow and Blue: Blue is complimentary to Orange, as Orange contains Red and Yellow; Yellow to Purple, as Purple contains Red and Blue. The principle of employing complimentary colors is of the utmost importance in painting, and it is on this principle that the harmony of color is based; and so, when we have a painting that has the colors Red, Yellow and Blue properly balanced, we produce a harmonious and pleasing picture; but if we leave out one of these colors, there is a discord, and the work is not



satisfactory, so that these simple rules of coloring should be borne in mind by every student of art, whether in water or oil colors. One of the most common errors of beginners is to overlook the Red; their trees are too green, and their grass is insufferably green; they leave out the complimentary color, Red.

It has passed into a proverb that he is a bad workman who complains of his tools. It is certain that good ones simplify work, render it more simple, and give better results. And one of the most important things in doing art work successfully is to have the proper material, and the best of each kind.



## MATERIALS.

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### FOR TRANSPARENT WATER COLORS.



GOOD photograph, photogravure, or engraving ;  
if an engraving, have it mounted on card-board.

Camel's Hair Brushes, No. 3 and No. 5.

Sheet Blotting Paper.

Small Sponge.

A clean White Cloth.

Cake Winsor & Newton's Water Color.

Chinese White.

A Divided Slant or Small Dishes for your Colors.

Box Transparent Water Colors.

A Stick of India Ink.

Box Pulverized Pumice Stone.

Two Tumblers for Water.

### FOR FLORENTINE FRENCH CRYSTALS.

Convex Glasses.

Bottle Florentine Compound.

Flat Window Glass.

Some Gummed Paper.

A Dish to soak your Picture in.

Some Dark, Thin Fancy Paper.

Sheet of Blotting Paper.

## COLORS.

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**T**RANSSPARENT Water Colors are put up in boxes of nine colors in a box; they are very powerful, and one box will last a long time, as you reduce them in the proportion of one part of color to eight of water; they can be bought of almost any dealer in Artists' Materials; if you have any difficulty in procuring them, by sending your address to the Florentine Art Co., Kingston, N. Y., you will receive one of their circulars, giving all the information you want. The colors are Yellow, Blue, Rose, Violet, Magenta, Flesh, Brown, Gold and Black. The bottles have directions on for mixing.



## YELLOW.

**Y**ELLOW is one of the most useful of colors, as it is one of the primary colors, and we can not paint any picture without using more or less of Yellow. Transparent Yellow is one of the most brilliant of colors, and can be used with any other color. Yellow and Red make Orange; Yellow and Blue make a bright Green; Yellow and Black make a dull Green. In Landscapes, Yellow is used in the middle distances, with Blue and Rose and Magenta. In the foreground it is used with Blue and Black for Green, and is especially adapted for brilliant touches of foliage and grasses, and the light places on the ground. In portraits, a very little can be used for the reflected lights in the faces, and with Brown for light shades of hair and eye-brows; and for light dresses, used weak, makes a very nice cream color; also very weak for laces, after which the very light places should be touched up with Chinese White. This color will work nicely, and give good results wherever you may choose to use it, always being careful not to use it too strong.



## COLORS.


### BLUE.

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**B**EING another of the primary colors, is a very essential one, it being the nearest allied to shade; and though not shade itself, yet no shadows can be produced without it. We will find it, therefore, mingling with all the shades of nature. It would be in vain for us to introduce all our warm colors, if the cool tints that are produced by Blue are wanting; for without that, the work will appear heavy, as it is the contrast between the Blue and the warm colors that produce a balance of color. Blue mixed with Yellow makes a very brilliant Green; Blue mixed with Gold color makes a duller Green; Blue mixed with Magenta makes a Purple; in Landscapes, it is used in the skies and middle distances, but not in the foreground, unless mixed with Yellow; can be mixed with Rose or Magenta for sunset skies; when the horizon is represented, then a streak of Blue and Rose or Magenta will give a very pleasing effect. In portraits, if you have a light background, a thin wash of this can be used; also for the eyes, when they are blue, and for dresses, when they are light in the picture; and can be used in all the shadows of the dresses or draperies, without regard to what the other color may be, as it makes the contrast nicer.

ROSE.  


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HE nearest approach to Red that we have in these colors; and as this fills out the scale of colors, it is an essential one. This is more of a very delicate shade of roses. For landscapes, it is only used in the skies a very little, near the horizon, in sunset effects. For portraits, it is used in the drapery, making a very delicate shade of pink. The print should not be too dark, and can be used generally when you want to produce a very delicate effect.

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VIOLET.  


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VERY strong and brilliant color, and, therefore, needs more than usual care in handling it. In landscapes, only used in certain skies, near the horizon, but very seldom even then. It is more especially designed for portraits, and for that purpose it is used on the draperies, making those very decided effects; and can only be used when the dress or draperies are dark in the photograph.



MAGENTA.


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 VERY powerful color, and must be used carefully; not used in landscape. In portraits, used for dresses and accessories; if your photograph has a dark dress, this color will make it a beautiful shade.

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FLESH.


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 CAN be used a very little in the skies of landscapes, when there is a sunset effect to be represented. In portraits, it is used to color the faces; after it is dry, retouch the cheeks and lips.

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BROWN.

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 VERY useful color. In landscapes, in some instances, can be used in the middle distances, also for the foreground; and retouch the light places with

Yellow or Gold. Used for tree trunks, fences, etc. In portraits, is used for the hair and eyes, and also in the dark shadows, and for the drapery, furniture, etc. If the background is dark, it makes a nice effect to tint it a little with this color.

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## BLACK.

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 VERY nice color, but in transparent colors having more the effect of a dark Gray than a brilliant Black—such as is produced with body colors. When you want it to be very dark, it is better to use a little India Ink with it. It is used in landscapes, in skies, when you wish a gray effect, or to subdue a too strong Blue color or Red, and in foregrounds for rocks, and in connection with Yellow will make a sombre Green for trees, mountains, etc. In portraits, it is used in the hair and eyes, and the shadows around the mouth, and in the drapery, in connection with the other colors.

GOLD.

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**C**OMBINATION of Yellow and Red, and in general can be used wherever these colors could be used. For landscapes, can be used in the skies a little, and in the middle distances, and for the lights on the ground in the foreground. In portraits, it is used for the drapery, and for jewelry.





## THE PRINCIPLE.

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**T**HE study of painting, as an art, is based on three considerations: Form, Light and Shade, and Color. With this treatise, we only deal with the Color, as we have the Form and Light and Shade furnished to us in the photograph. Photography, as a means of art education, in its influence on the public, is salutary; in spite of all its falsities, it is the best teacher of the first elements of criticism and knowledge of the facts of Form and Light and Shade. Photography can not produce color, so we add that one link to the chain that is wanting. As we are dealing with pictures finished in Light and Shade, it is well that we should know some of the rules in selecting good ones to work on. In selecting a photograph to color, we want as perfect a print as it is possible to procure—a light one is preferable—and notice in particular if it is well defined, and that the shadows and middle shades are clear and the lights pure, and that it is free from defects and spots. Many think that they can take a poor photograph, and by coloring it, cover up the defects. That is where they

make a mistake, as the better the photograph, the better will be the picture when finished. The Soule Photograph Company, No. 338 Washington Street, Boston, Mass., furnish photographs, mounted and unmounted, of all the best paintings in the world, both in the public and private art galleries; and their works are the best to color. To begin with, you have a perfect picture to commence on; as scholars, in commencing to use the brush, will acquire the power of producing bold effects of color; by this it is not meant that one part is to be more prominently rendered than any other portion of the work—for it must be borne in mind that in nature the edges are not darker than the surroundings; but the point insisted, is, that the lines forming the boundaries must be correctly placed. In laying flat washes of color, the brush must be held nearly upright, and should be passed boldly over the surface; the color should then be gradually brought down, and spread equally over the whole, working as fast as possible, in order to avoid any part drying before the whole has been covered; then whatever surplus there may be, after waiting a few seconds, should be carefully sponged off with a sponge. When you apply your wash of color to the picture, it should be held at a slight angle, so that the color will settle down towards the bottom of the picture. I would advise all who begin to paint to commence with Water

Colors, as they are the easiest to manipulate, and liquid Water Colors are the easiest and most simple of all kinds of painting, as with this you have a picture in black and white to begin with; as a photograph is a *fac simile* of a subject, as it appears to the eye, in form, and liquid colors is the first step towards learning the use of colors, and it is hoped that after the student has thoroughly mastered this course of study, he will attempt something higher in color.





## METHOD.

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**F**OR photographs that are burnished, wet with saliva; unburnished photographs, photogravures, engravings, etc., need no wetting; if an engraving, have it mounted nicely on heavy card-board, and use a weak solution of gum arabic with the colors, to prevent their going through the paper; if the colors crawl on the photograph, use a little acetic acid with the colors; if they still continue to crawl, take a little pinch of pulverized pumice stone and rub it over the photograph with the end of the finger. Now fill your tumblers with water, and have everything all ready and handy to work with.

We will suppose that you have a very nice photograph of a portrait. Commence by painting the *background*; take a brushful of color and wash it all over, being careful not to run on the face; after having left it on a few seconds, sponge off the surplus color. If the background is light, use a weak solution of blue; if dark, use a brown solution. The most of backgrounds are better not painted at all, as it makes a finer contrast

with the face. For the face use a solution of flesh-color, and after diluting it to the right shade, wash entirely over the face. After you have sponged off the surplus color, take some of the same color, stronger, and tint the cheeks and lips a little more; then take some brown and touch up the shadows, and if there are any reflected lights, use a very weak solution of yellow; then take very weak black and paint the shadows around the mouth; then take the color of the eyes, and paint them very carefully with a small brush; if they are blue, use a weak solution of blue; if gray, use a little black; if brown, use brown. The next thing to paint is the hair; if brown, use brown, and add a little black to take away the reddish color; if auburn, use brown and yellow. In washing the hair, have your brush go in the same direction that the hair goes; if wavy, then make your brush go in waves. After you have painted it, take some of the color, stronger, and repaint the shadows darker. After you have the hair completed, then take some of the same color and paint the eye-brows, and if the subject is a gentleman who has a beard, paint that next.



## DRAPERY.

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**Y**OU must remember, in using these colors, that they are transparent, and, therefore, when anything is light, you can not make it dark unless you use opaque colors with them. For dresses, if they are light, use the delicate colors, to suit your fancy, rose, blue, lemon yellow and gold; and when the dresses are dark, use magenta or violet, being careful to spread the color evenly. After you have colored them with whatever color you like, then take the same color and darken the shadows; after which, if you will take some blue, and again touch up the shadows, the effect will be still finer. For neck-ties or ribbons, use the complimentary color to the dress. For laces, use a weak solution of lemon yellow, and after it is dry touch up the strong lights with Chinese White; if there is a curtain in the picture, use the complimentary color to the dress. For chairs use brown. If there is a sky or tree and grass represented, color them according to the directions given for landscapes, only be sure and modify them and keep them low in tone and color.



These colors are more suitable for figures and landscapes combined, than they are for landscapes alone: yet you can get very pretty effects in landscapes. After you have the picture all completed, if there should be any white spots in the photograph, as often happens, take a small brush and India Ink and touch them out completely.



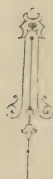


## LANDSCAPE.

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**I**F the sky is to be blue, wash it all over with a weak solution of blue; if there are white clouds, you can touch up the highest lights with Chinese White, or if it is a sunset or rosy effect use a weak color of rose, or a little magenta; but it is best not to try and make very much of the sky, as the gray that is in it will give a prettier effect, and you will have more contrast between the foreground and the figures. For the middle distance use blue, rose, and a little yellow or gold if you want it greenish—or you can use a very little brown. For trees, the nearer they come in the foreground the stronger in color they should be—that is, they should tend more to the green and less to the bluish color; if they are to be bright green, use blue and yellow, and touch up the light places with yellow. You can make the green duller by using a little black with the color; or you can make a nice green by using blue and gold color and some brown, touching up the lights with the gold color. For the grass use blue and yellow, and touch up the lights with yellow. For the ground use brown,

and retouch the lights with gold color. For tree trunks, fences, etc., use brown. For rocks, use black and a little brown.





## CRAYON PORTRAITS.

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**T**O many who know nothing about the art of Crayon Portraiture, it seems not only very difficult, but almost unattainable. In fact, many suppose that some great natural gift is necessary to produce the human features in life-like form upon the crayon canvas. Of course, none but artists can make Crayon Portraits from life; but in this age of photography, that art makes it possible for every amateur to make a good Crayon Portrait—as you can procure an enlarged solar photograph from the small photograph which you want to make in crayon. The difficulty with all the treatises on crayon drawing is, they tell you what materials to use, but do not tell you how to use them. I have tried to explain the use of all the materials; and by following carefully these instructions, you will be able to make a good crayon portrait. The materials necessary are a good solar photograph, mounted on a stretcher; easel; mahlstick; one box Mines Noures Crayon, No. 1; one box Mines Noures Crayon, No. 2; holder for these crayons; one black square Conte Crayon, No. 1; one, No. 2;

one, No. 3; Charcoal Holder for these Crayons; one white Conte Crayon; one black Sauce Crayon; one small and one large gray paper Stomp; two small French Nigrovine Erasers; holder for these Erasers; one piece Chamois; some Cotton; sheet of the finest Emery Paper; sharp Penknife; Magnifying Glass (while this is not always necessary, you will find that it will be very useful to have a good one, as the Magnifying Glass will often show you details in the photograph, that you would not be able to discover with your naked eye).

DIRECTIONS FOR MOUNTING A SOLAR PRINT OR CRAYON  
PAPER ON A STRETCHER.

Have a stretcher made the size you want the picture: then take unbleached muslin, free from knots and rough places—cut a piece an inch larger than the face of the stretcher, and tack it fast to the edge of the stretcher: put one tack in the center of the one side, and one directly opposite on the other side, then one in the centre of the top, and one directly opposite in the bottom: then commence from these center tacks and tack out to each corner—placing the tacks about two inches apart—and stretch the cloth as tight as you can when putting it on: lay your paper face down on a large drawing board or table, and take some clean water and the paste brush (which should be about three inches wide) and wet the back of the paper with the brush, and continue brushing until the wrinkles are all brushed out. If you are



No. 1. BACKGROUND.

mounting any number of pieces of paper, you can place the one on top of the other—putting the larger size on the board first—and wet each one, and rub it down before putting one on top; then let the paper lay and soak about fifteen minutes. Now make some starch paste—do not make it very thick; take a little white glue and dissolve it in warm water, and put it in your paste; take the brush and paste the paper; then take the stretcher and paste the cloth; then place the paper on the cloth, by holding the stretcher on the edge; after you have the paper on, lay the stretcher down, and lift up each corner of the paper, and rub it down close to the muslin with a clean piece of cloth—rubbing from the center out to the corners; after you have it all rubbed down, then take a sharp knife and trim off the edges, and put it in a warm place—but not near a fire—and let it dry for three or four hours.

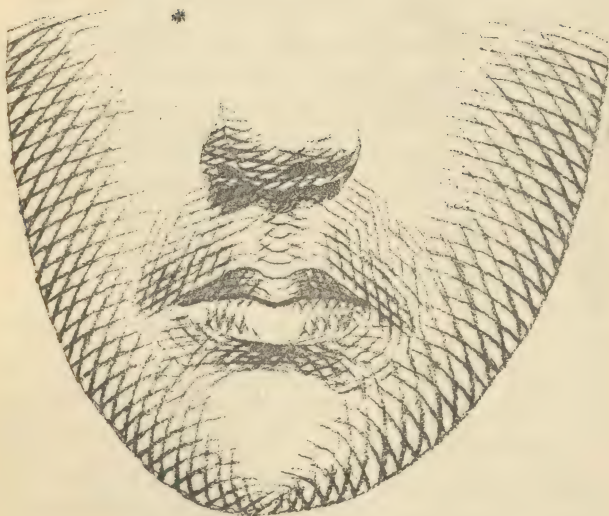
Crayon Portraits are either made with lines or small dots, made with the crayon point. This treatise will teach making them with lines. These lines are drawn to represent diamonds. One of the principal things to remember, in this work, is the line of direction; by that is meant the lines or grains that represent the object; we say that wood is cross-grained—that is, when the grain runs cross-ways of the wood. If we would represent the grain of a board, in crayon drawing, we would draw lines running length-ways of the board,



as that is the way the grain runs naturally. If we should take the same board, and have it bent in the form of a circle, in order to represent the grain of the board in that form we would have to draw lines running in a circle, to correspond with the grain in the board. The idea to be impressed is this: that when an object is flat, we draw straight lines to represent its texture, and when an object is round, or partly so, that our lines must conform themselves to the form of the object. Light and shade, in nature, have each their different qualities. Light expresses form, while shade obscures it. Consequently, in the light places of any object, we will see its grain or texture, and that grain or texture will gradually become obscured, as it enters the shadows, until it is entirely lost in the deepest shadows. This grain will not show as decided where the strongest lights are as it will in the half-shadows—between the light and the shade. And so the grain effect of flesh will show more decided in the half-shadows than they do elsewhere.

One more thing is very essential in Crayon Drawing, and that is the values. By that is meant the relation of light and shade to each other. The student should be very careful of the values, as upon this depends the whole effect of the portrait. And the absence of truth of this rendering is one of the most marked features of amateurs, as they are so apt to make their lights too

light and their shadows too dark. You must compare your portrait to the photograph you are working from, and keep the same contrasts between the lights in yours as there is in the photograph. One of the best ways to examine your work is by the use of a mirror. To the artist the mirror is his best critic; it is before this silent critic that he extends his work, with the certainty of an honest answer. At every step of your progress, look at your work in a good mirror, as here it is changed about; the left side is made the right side, and no error escapes it; sometimes you will see that what appeared true was in reality false; what seemed graceful in contour, was distorted; here an eye which you thought was looking at you quite straight, now mocks you from the glass with manifest obliquity: the mouth which you imagined had a pleasant expression, now looks as disdainful as can be. And so all through your work you will be startled; you will doubt the mirror: doubt it not; your work is false: if you will be convinced, show it to some competent artist, and he will confirm the judgment of the impartial mirror. Experience will soon teach you to place such reliance upon its never capricious counsel that you will follow its corrections implicitly; and when your work is altered, the result will satisfy you invariably that, as the proverb says of two heads, so two images are better than one.



No. 2. FACE.

BACKGROUND.

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**C**OMMENCE the portrait by putting in the background. There are three different kinds of Crayon background. I will explain the different methods, and the student can be guided by his own taste which he will select. There can be no definite rules given for all backgrounds, as every portrait will need an individual background of its own to suit the subject. You should produce a nice contrast between the face and the background, by having light come against dark, and dark against light—that is, when one side of the face is dark and one side light, have your background light against the dark side, and dark against the light side of the face. When light and shade are about equal on both sides of the face, then have your background the same shade on both sides. In case you have a subject that has gray hair, then have your background darker, and let it go above the head a little; and if gray whiskers, it can be darker than it would be otherwise—as for such subjects, they need darker backgrounds than others. If you make a background with lines, you should not rub the lines out too much, as they make a better contrast with the face, and cause it to come out more decided and rounder. The easiest background to make




is this: take a piece of cotton, very nearly the size of a hen's egg, and take some of your Sauce Crayon and make your cotton quite dirty with it; then commence by rubbing it carefully—being careful not to bear on harder in some places than you do in others, thereby causing dark spots; commence by rubbing in close against the face, and work out towards the edge of the stretcher, having it a little darker near the face, and shade out about six or eight inches from the head, according to the subject, in the form of a half-circle, having the upper lines of the arc strike the head very near the top, but not go above the head. After you have it rubbed even, and to suit you, then take your crayon eraser and put one or two light places on each side of the head, near the outer edge of your background. Put these lights in such a way that your background will have the effect of clouds. The second way is to take the No. 1 Conte Crayon and sharpen it a little, and hold it at an acute angle with the picture, and work in a background carefully, by working in a circular motion with your crayon, being careful not to bear on too hard in some places, causing dark streaks; work it out as far as the one above. The last, and the way I consider the best, is like Illustration No. 1. You make the background dark, like the first one, and then make the three sets of lines; but do not carry them out quite as far as you want your back-

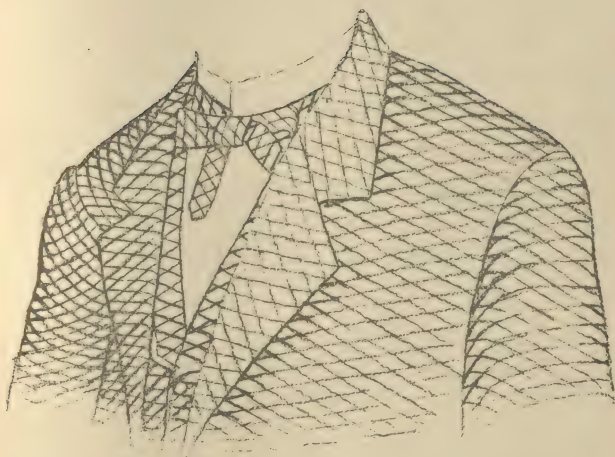
ground when finished ; they should be a quarter of an inch apart in a life-size portrait, and a little smaller in smaller sizes ; in the face they should be a little closer than in the background. Use your No. 1 Crayon. (When No. 1 or No. 2 Crayon is mentioned, it means the Mines Nôures.) After you have the lines all in the background, take a clean piece of cotton and rub it all over ; then finish with your eraser and pencil, by putting in the clouds, and there will be some lines that will show too prominent ; these you can subdue with the eraser ; and if there are any places that are too light, make them darker with the pencil. In rubbing your background out on the edges, to soften it in the white of the paper use the chamois. The difference between the effect of the chamois and the cotton is that the chamois takes off the crayon, and the cotton does not—only gives the crayon a softer effect. When the chamois gets dirty, you can wash it with water and soap, and it will be as good as new.

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### FACE.

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 NOW commence on the hair, with your crayon pencil No. 2, and put in all the shadows and half-shades,



No. 3. CLOTHES.

being careful not to work over the lights more than you are obliged to. Then commence on the face, with No. 1 crayon pencil; strengthen all the shadows, the eye-brows, the eyes, the lines around the eyes, the nostrils, the mouth, the lines around the mouth, and the chin; then commence to put the lines in the face. Illustration No. 2 shows the lines before they are rubbed any. You will notice that there are only two sets of lines in the face and clothes, and three sets in the background.

The effect of the lines in the face is the beauty of Crayon work—as if they are properly drawn, they will represent and give the effect of the grain of the flesh. These lines produce elongated diamonds; yet, when finished, they have more the effect of broken diamonds—that is, they must not be too regular when finished; if you will carefully examine the back of your hand, you will see more clearly what is meant. You commence on the forehead, and put one set of lines running straight across and curve downwards as the forehead commences to round off towards the hair; then one more set of lines, which will produce the diamonds: then continue all through the face, by making two sets of lines crossing each other at such angles as shall produce elongated diamonds, making the lines darker in the shadows, and lighter as they approach the lights. With the exception of all the high lights, on the forehead, the



nose, the highest part of the cheek, the chin, and around the mouth, these parts should not have any lines on. Then take a small piece of cotton, and rub the hair and face, rubbing the high lights and shadows; rub in the line of direction, that is, straight across the forehead, and round on the cheeks, etc., being careful not to rub too hard, as one of the faults of beginners is that they rub their pictures too much, and get a dirty effect. You must remember that your picture is made on the surface of the paper, not rubbed in the paper.

Take your crayon pencil again, and go all over the shadows, and then rub with the cotton. You will now have your face three shades darker in the lights than you want it when finished, and not quite dark enough in the shadows. Now commence to finish it, with the pencil and eraser, using the pencil where you want it darker, and the eraser where you want it lighter, and break up the regularity of the diamonds; when a line shows too prominent, subdue it with the eraser.

If you would succeed in making good Crayon work, you must cultivate a light touch with your crayon in finishing. The eraser is one of the principal things used in making Crayon work. You must never rub on a dark with your eraser, unless you have first rubbed the dark with cotton. Use the eraser the same as if it was a pencil—the only difference being that you make white lines instead of black ones; and keep the eraser

to a sharp point; take a piece of emery paper, about three inches square, and place it in your left hand, between the index and second fingers; open the fingers about a half of an inch apart, and bend the paper to fit between them, and then rub the eraser in the crease thus formed, holding it at an acute angle; sometimes it is necessary to take the knife and sharpen the eraser before rubbing it in the emery paper. Always use the knife to sharpen the crayon. In rubbing with the eraser, do not rub too hard, and rub all the crayon off down to the white of the paper, unless you want it white—and that rarely ever happens, unless for collars, etc. Notice in particular, in finishing the hair, that where it touches the forehead there is no line—as the light and shade should blend together so nicely that there will be no line.

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### DRESS.

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ILLUSTRATION No. 3 represents the effect of the lines in the clothes. In putting in these lines, remember that every fold, sleeve, lapel, etc., should have lines of their own; and these lines will lose themselves in the wrinkles, on the edge of a sleeve, etc., and

in the next fold the lines will have a little different direction. The illustration is very crude, as it shows the lines before they are rubbed; after they are rubbed, they will look very different. In gentlemen's clothes the lines can be a little farther apart than in ladies'. After you have the lines in—using a No. 2 crayon pencil—rub with dirty cotton, and finish with the chamois and the eraser. If the subject has a light dress, use the paper stomp and sauce crayon to put in the shadows, and the chamois for the lights. The difficulty in using the eraser on the clothes is that you are apt to get a scratchy effect. It is not necessary to put in any lines in light dresses. We will suppose that you have the picture finished now, with this one exception: After you have done all that you can to it, then take your crayon pencil No. 1 and go all over it—softening the lights and shadows into each other, until you have the whole picture subdued, and no hard lines of light and shade showing themselves; and if you want the linen or white dresses to be white in the high lights, touch them up with the white crayon.

It would give the author considerable pleasure to show, by illustration, the different stages of the portrait, until completed; but this is impossible in a book of this size. He hopes, however, at a not very distant date, to publish a larger and more elaborate work on Crayon Portraits, showing these illustrations.

## FLORENTINE FRENCH CRYSTALS


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RE photographs colored with liquid Water Colors, then mounted on glass. For several years parties have taught making a photograph transparent by the use of paraffine, oil, etc., and then mount it on glass and color it from the back with oil paints. While they would produce a very nice picture, unless the process was done perfectly they would soon turn spotted, and the oils would decompose, and the picture would become yellow. With water colors these objections are all overcome, as this process is so simple that any one can do it perfectly, and as there are no oils used they cannot change or turn yellow.

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### METHOD.

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AVING secured a good photograph, take a little pumice stone and rub it thoroughly; then, in order to remove it from the card, place it in a dish of warm



water and allow it to soak for an hour or two—or over night will not hurt it; then lay it face down on a piece of flat glass, and sponge off all the starch from the back of it; then cut a piece of blotting paper the size of the picture, soak it in water, and lay it on the glass; then lay the photograph, still wet, on the blotting paper, take a sponge and sponge off all the surplus water from the face of the picture; then color it, according to the directions given in the preceding pages for coloring photographs; in case you get too much color on, put it to soak a few minutes in warm water, when the colors will gradually come out, and you can re-color it, using more care. After you have it entirely finished, to your own satisfaction, then mount it.

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### MOUNTING.

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**H**AVE a glass, convex or flat, the size of the picture; dip it in water, drain it off—do not dry it; pour a little of the compound on the hollow side, drain off, lay the picture face down, and commence to rub it down close to the glass with the thumb and finger, commencing on the centre and rub all the air bubbles

out as you go along, and continue rubbing until you have it thoroughly rubbed down; while you are rubbing it, you must hold it at an angle, then you can see if there are any air bubbles or glistening places in it by examining the face of it occasionally; always let a little of the compound get on the back, as it allows the fingers to glide over more easily, and prevents tearing, etc. To finish the picture, take a second glass, the same size, and after having cleaned it, fasten it to the back of the other one by small strips of gummed paper; then take a piece of card-board, the size of the glasses, and fasten it to them with small strips of paper; then, with some larger ones, bind the whole together, and your picture is ready to frame. In case you do not want to frame it, take some dark, fancy paper, and cut a piece a quarter of an inch larger than the picture, and paste it on the back, allowing the quarter of an inch to lap over the face; after it is thoroughly dry, you can trim it to suit you.





## INDIA INK PHOTOGRAPHS.

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**T**HIS chapter is intended for photographers and artists, but amateurs will gain some ideas from it that will be of value to them. The old way of finishing photographs in India Ink was to have a print on what was termed plain paper—that is, paper without any albumen surface. The great disadvantage with plain paper is that the lights and shades are not strong, and, consequently, it takes too much work to finish up the picture. The following method is very simple, and if the author had known it in his early practice, it would have been of great value to him. You can take any albumen print, and work on it with India Ink or body Water Colors, if you first take a little pinch of pulverized pumice stone and rub the photograph thoroughly with it, so as to cut through the albumen surface; of course, this will make it have a dull appearance, but after you have finished it you can run it through a burnisher, and it will be plenty bright enough. To finish the photograph, commence on the hair, by taking a weak solution of the ink and washing it all over, causing your brush to

go in the same direction that the hair goes; after you have gone over it, then take some darker color and go over the dark places; after you have the hair completed, paint the eye-brows and eyes, then commence on the face. Faces in India Ink should be made on the principle of the grain of the flesh—that is, if you will notice, the lines or grain of the forehead run across and down towards the temples, and curving around the mouth and around the cheek bones; first strengthen all the shadows, the nostrils, the darks about the eyes and ears, and between the lips; then take the color very weak and put in the lighter shadows, allowing the lines to cross each other, making oblong diamonds; make short lines. After you have the face finished, then put in the clothes; this you do by washes, commencing light, and continue to wash over until you get them dark enough; after you have them dark enough, take some very dark color and put in the shadows. After you have your picture finished, you can brighten up the eyes, and some of the strong darks, by taking a solution of gum arabic and water and go over them.





## STUDIO.

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**Y**OU may call the place where you work your studio, whether it has all appurtenances or not. You should choose a room that has a north light, if possible : if not, then a south light. For Water Colors or India Ink you want a stand, and be sure and set it so that when you work the light will be at your left hand. Be as careful as you can, not to have too much dust around, and when you get done working, wash your brushes out and place the corks in all your bottles, so as to prevent dust from entering into them. For Crayon work set the easel so that the light is at your left hand. A few ideas on selecting materials may not come amiss. You have already been told about selecting a photograph. For brushes, camel's hair will only cost about a third of what sable ones would, and are just as good for beginners. After you have advanced, you can get some fine sable brushes ; in choosing a brush for Water Colors, dip it in a cup of water, and draw it over the edge of the cup ; if it has a little spring to it, and comes to a point without any straggling

hairs, it is all right: if not, reject it. Winsor & Newton's Chinese White is the best white paint, and do not take any other as a substitute. For your colors, you can either get a divided slant, with eight divisions in, or a nest of saucers. The Florentine Transparent Water Colors are the best made at the present time. Select convex glasses that are free from blisters.



## CONCLUSION.

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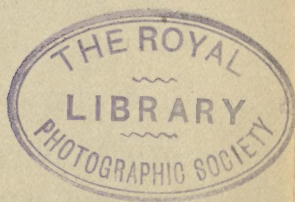
IT is not necessary to add any more to this book, in the way of instruction, as all has been said that is essential—and if faithfully followed will lead to good results; and it is sincerely hoped that many who have read these pages and followed their teachings, will be led to pursue art in a broader and more scientific manner. I know that many will cavil, and say that this kind of work is beneath the calling of an artist—that is, to have a photograph, and then finish it in color or crayon. While it may be so, yet I think that if this first step in color and crayon is taken successfully—that if the student has in his nature a calling for higher walks in art, this will bring it to the surface, and may be the means of making artists of those who would not otherwise have been. And we should all remember that once we had to learn our letters before we could learn to read. And if this work is done conscientiously, the student will never regret it. Many will say that transparent colors are not permanent; neither are any water colors, as they will all

change in time. But I have good evidence of their permanence, as I have a photograph that was colored three years ago, and is to-day as bright as the day I painted it. And I do affirm that photographs painted with transparent water colors, and properly mounted on glass, are permanent, as the word is used in connection with water colors; as treated in that way, the air is entirely excluded from them, and they are not so liable to atmospheric changes. And now a parting word to the student, as I must leave you to your own destiny. If you feel that you must follow art as a profession, set yourself about it earnestly, by commencing to learn to draw, and learn it thoroughly, as drawing is the foundation of all true art. After that, commence in body water colors, and when the theory of coloring is fully understood, works of acknowledged merit should be studied, and careful notes taken of those that give the greatest amount of pleasure. An earnest, deep love for the thing done, is the only sure basis on which to build. Imagine not that the profession of an artist is one of an idler; on the contrary, it is of all occupations the one, perhaps, that requires the most activity—for one is constantly engaged, if not with art itself, at least with its materials. All true artists will tell you that if art was not replete with charms—as it is for all those who follow it from love—it would be a very painful pursuit, as so many precautions are to be taken, and



so many things to be calculated, foreseen and prepared. Of the artist—it may be said, a student—he ever lives, acquiring knowledge daily, and thus he carries into old age the freshness of youth; that this may be your experience is the earnest hope of the

AUTHOR.



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